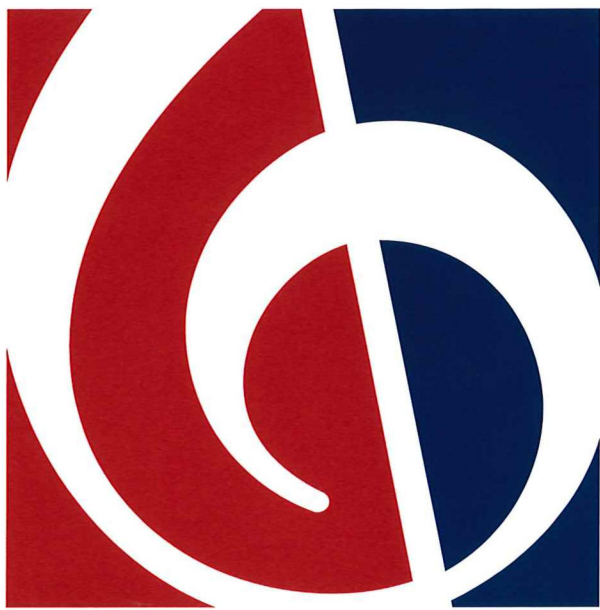


CD 2003 -- 90

FACULTY *of* MUSIC



2003-2004

WHERE GREAT MUSIC MEETS GREAT MINDS

Saturday, October 4, 2003
8 pm. MacMillan Theatre

University of Toronto
Faculty of Music
Presents

Wind Ensemble

Denise Grant, conductor

PROGRAMME

Libby Larsen
(b. 1950)

Fanfare for the Women
Eve Eracleous, trumpet

Brass Flight

I. Glint

II. Glow

III. Glide

Johannes Brahms
(1833-1897)
arr. Barbara Buehlman

Blessed Are They

Cindy McTee
(b. 1953)

Circuits

INTERMISSION

Carol L. Matthews
(b. 1943)

Fa Frontera (Canadian premiere)

I. El gran desierto

II. La Corrido

III. Tinejas Altas

IV. Los Coyotes

This concert is made possible with the generous support of Yamaha Canada Music

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Programme Notes

Fanfare for the Women

Libby Larsen is one of America's most prolific and most performed living composers. She has created a catalogue of over 200 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral and choral scores. Her music has been praised for its dynamic, deeply inspired, and vigorous contemporary American spirit. The first woman to serve as a resident composer with a major orchestra, she has held residencies with the California Institute of the Arts, the Arnold Schoenberg Institute, the Philadelphia School of the Arts, the Cincinnati Conservatory, the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. Constantly sought after for commissions and premieres by major artists, ensembles and orchestras around the world, Libby Larsen has established a permanent place for her works in the concert repertoire.

Larsen composed *Fanfare for the Women* to celebrate the opening of the University of Minnesota Women's Sports Pavilion in 1993. At the premiere, the trumpet soloist stood alone in the center of the basketball court. The music is composed to create layers of tonality which overlap in space. At the end of the ceremony, the manuscript was placed in a time capsule and sealed in the cornerstone of the building.

Brass Flight

"In *Brass Flight* I imagined a large, graceful brass butterfly as it swoops, dips and glides in the sun. Each of the three movements evokes a particular aspect of this fantastical creature. "Glint" suggests light glinting from its wings while "Glow" explores in melody, the beauty of a butterfly in stillness. "Glide" evokes the beating and gliding of the butterfly in flight. *Brass Flight* was commissioned for the inaugural concert of the Monarch Brass

at the Summerwind Festival (University of Oklahoma) with Marin Alsop conducting, on July 2, 1996."

~ Libby Larsen

Blessed are They

Johannes Brahms was not a religious man in the usual sense of the term. Thus, it should be of no surprise that when he wrote the *German Requiem*, it did not follow the prescribed five movement form of the traditional requiem mass based on biblical texts, but instead contained seven movements. The work was premiered in the Bremen Cathedral on Good Friday, 1868. The *German Requiem* marked the first time that Brahms combined orchestra with chorus and soloists. It is considered to be his choral masterwork. While the style is unabashedly romantic, the form is clearly influenced by Handel and reflects Brahms' intensive study of earlier masters.

"Blessed Are They" is the first movement of the *German Requiem*. The original version pairs the chorus with the orchestra to create a heavy, sombre mood.

Barbara Buehlman began teaching in the Round Lake, Illinois schools in 1960. Under her direction, Round Lake School bands received national recognition with first division ratings at state and national competitions and through numerous performances at conventions and clinics, including the Midwest Band and Orchestra Clinic. Buehlman continued as Director of Bands and Coordinator of Fine Arts in the Round Lake School District until June 1983, when she left to become administrator of the Midwest Clinic. Barbara Buehlman's arrangements and method books are widely acclaimed and she has served as guest conductor, clinician and adjudicator in over twenty-five states and in Canada.

Circuits

Cindy McTee holds degrees from Pacific Lutheran University (B.M. 1975), the Yale

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The Faculty of Music is committed to providing a stimulating environment in which its outstanding resources may support not only instruction of the highest quality but also the creation of new knowledge about all aspects of music. Since May 1, 1995, numerous academic priorities funded through the Campaign for the Faculty of Music have provided the means for our pursuit of this goal. We would like to thank all who have made significant contributions to our Campaign – generous donors, tireless volunteers and longtime supporters.

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